

GLOSSARY

The following terms are defined according to their usage in the visual arts.

Abstract art Art that departs significantly from natural appearances. Forms are modified or changed to varying degrees in order to emphasize certain qualities or content. Recognizable references to original appearances may be slight. The term is also used to describe art that is *nonrepresentational*.

Abstract expressionism An art movement, primarily in painting, that originated in the United States in the 1940s and remained strong through 1950s. Artists working in many different styles emphasized spontaneous personal expression in large paintings that are *abstract or nonrepresentational*. One type of abstract Expressionism is called action *painting*. See also expressionism.

Achromatic Having no color or *hue*; without identifiable hue. Most blacks, whites, grays, and browns are achromatic.

Acrylic (acrylic resin) A clear plastic used as a *binder* in paint and as a casting material in sculpture.

Additive color mixture When light colors are combined (as with overlapping spotlights), the result becomes successively lighter. Light primaries, when combined, create white light. See also *subtractive color mixture*.

Aerial/atmospheric perspective Creating the illusion of depth on a two-dimensional surface through the use of diminished detail and adding white and blue.

Aesthetic Relating to the sense of the beautiful and to heightened sensory perception in general.

Aesthetics The study and philosophy of the quality and nature of sensory responses related to, but not limited by, the concept of beauty.

Airbrush A tool to create a controlled spray using compressed air or carbon dioxide often used with stencil and masks.

Analogous colors or analogous hues Closely related *hues*, especially those in which we can see a common hue; hues that are neighbors on the color wheel, such as blue, blue-green, and green.

Art Deco An art movement of the 1930s that glorified industrialized forms and was very influential on all the arts.

Art Nouveau A style that originated in the late 1880s, based on the sinuous curves of plant forms, used primarily in architectural detailing and the applied arts.

Ascender The part of the lower case letters such as “h” and “k” that goes above the x-height of the other lower case letters.

Asymmetrical balance Informal balance unlike or unrelated elements arranged to have equal overall visual weight.

Avant-garde French for advance guard or “vanguard.” Those considered the leaders (and often regarded as radicals) in the invention and application of new concepts in a given field.

Axis An implied straight line in the center of a form along its dominant direction.

Balance An arrangement of parts achieving a state of equilibrium between opposing forces or influences. Major types are symmetrical and *asymmetrical*. See *symmetry*.

Baroque The seventeenth-century period in Europe characterized in the visual arts by dramatic light and shade, turbulent composition, and exaggerated emotional expression.

Baseline The imaginary line at the bottom of a lower case letter (without descender).

Bauhaus German art school in existence from 1919 to 1933, best known for its influence on design, leadership in art education, and a radically innovative philosophy of applying design principles to machine technology and mass production.

Binder The material used in paint that causes *pigment* particles to adhere to one another and to the *support*; for example, linseed oil or acrylic polymer.

Bit depth Also called pixel depth or color depth. The greater the bit depth is, the greater the color possibilities and choices are for each pixel.

Bitmap This mode uses black and white only. It is called Bitmap because it has a bit depth of one.

Bold face Type that has thick heavy lines, used for emphasis in headings, etc.

Calligraphy The art of beautiful writing. Broadly, a flowing use of line, often varying from thick to thin.

Cap height The height of a standard capital letter in a particular font.

Caricature A representation in which the subject's distinctive features are exaggerated.

Cartoon A humorous or satirical drawing or a drawing completed as a full-scale working drawing. (usually for a fresco painting, *mural*, or tapestry.)

Center of interest The product or object of emphasis in any layout, design or production. The intentional center of focus. (Focal Point)

Chiaroscuro Italian for "light-dark." The gradation of light and dark *values in two-dimensional* imagery; especially the illusion of rounded, three-dimensional form created through gradations of light and shade rather than line. Highly developed by *Renaissance* painters.

Circle A round symmetrical one dimensional shape. (Not a form)

Collage From the French *coller*, to glue. A work made by gluing materials such as paper scraps, photographs, and cloth on to a flat surface.

Color The quality of an object or substance with respect to light reflected by it, visually determined by measurement of hue, saturation/intensity, and value.

Color Gamut The range of colors that a color system can display or print. The spectrum of colors seen by the human eye is wider than the gamut available in any color system.

Color scheme A plan for organizing color such as monochromatic, complementary, analogous, etc.

Color separation When artwork is to be printed in color, the individual colors to be printed are separated into plates that correlate to the printing colors.

Compass A mechanical drawing instrument for creating circles.

Complementary colors Two *hues directly* opposite one another on a *color wheel* which, when mixed together in proper proportions, produce a neutral gray.

Composition The bringing together of parts or elements to form a whole; the structure, organization, or total form of a work of art. See *design*.

Concordant (Typography) When a body of text uses only one font throughout.

Conflicting (Typography) A negative effect created by using two different but similar fonts. (from the same type family)

Content Meaning or message contained and communicated by a work of art, including its emotional, intellectual, symbolic, thematic, and narrative connotations.

Contour The edge or apparent line that separates one area or mass from another; a line following a surface drawn to suggest volume.

Contrapposto Italian for “counterpoise.” The counter-positioning of parts of the human figure about a central vertical axis, as when the weight is placed on one foot, causing the hip and shoulder lines to counter-balance each other, often in a graceful S-curve.

Contrast The difference between two things. High contrast would be black and white or bright yellow and black. Low contrast would be middle value colors or grays. Also can be related to size of objects in printed, painted or digitized format.

Contrasting (typography) A positive use of two fonts from different type families to create contrast and interest in a body of text.

Cool colors Colors whose relative visual temperatures make them seem cool. Cool colors generally include green, blue-green, blue, blue-violet, and violet. The quality of warmth or coolness is relative to adjacent hues. See also *warm colors*.

Copy In advertising agencies, copy refers to the body of text of an advertisement.

Copyright A set of exclusive legal rights authors/artists have over their works for a limited time. These include copying the work, making derivative works, distributing the works or performing the works.

Core shadow The area on a form particularly on a sphere that is between the highlight and the reflected light and is usually the darkest value.

Corporate identity package An overall design strategy for a corporation or company including a logo, letterhead, business card, signage, etc.

CMYK (c) cyan (m) magenta (y) yellow (k) black (k is used as to not confuse with blue). This mode is used to prepare work for four-color process printing.

Cross-hatching See hatching

Cubism The most influential style of the twentieth century, developed in Paris by Picasso and Braque, beginning in 1907. The early mature phase of the style, called Analytical Cubism, lasted from 1909 through 1911. Cubism is based on

the simultaneous presentation of multiple views, disintegration, and the geometric reconstruction of objects in flattened, ambiguous pictorial space; figure and ground merge into one interwoven surface of shifting planes. Color is limited to *neutrals*. By 1912 the more decorative phase called Synthetic (or Collage) Cubism, began to appear; it was characterized by fewer, more solid forms, conceptual rather than observed subject matter, and richer color and texture.

Curvilinear Formed or characterized by curving lines or edges.

Cursive A style of calligraphy and printing type imitative of running handwriting.

Decorative type Specialty fonts used for special projects.

Depth of field The area of sharp focus in a photograph. Depth of field becomes greater as the f-stop number is increased.

Descreen In scanning images with pixels or half-tones scanning creates moiré patterns. When you select descreen on the scanner it keeps these patterns from appearing.

Descender The part of a letter (as in gpy) that goes below the baseline.

Design Both the process and the result of structuring the elements of visual form; composition.

Distortion A departure from what is accepted as a normal depiction.

Dummy A small book with same format (proportions and pages) as the real book. It is useful in planning the design of the book.

Edition In printmaking, the total number of prints made and approved by an artist, usually numbered consecutively. Also, a limited number of multiple originals of a single design in any medium.

Embossing A technique of creating raised figures or designs in relief on a surface.

Emphasis Visually stressing the importance of one element over another in order to create a sense of hierarchy.

Engraving An *intaglio* printmaking process in which grooves are cut into a metal or wood surface with a sharp cutting tool called a burin or graver. Also, the resulting *print*.

Etching An *intaglio* printmaking process in which a metal plate is first coated with acid-resistant wax, then scratched to expose the metal to the bite of nitric acid where lines are desired. Also, the resulting print.

Expressionism The broad term that describes emotional art, most often boldly executed and making free use of distortion and symbolic or invented color. More specifically, Expressionism refers to individual and group styles originating in Europe in the late nineteenth and early twentieth centuries. See *Abstract Expressionism*

Fair use Fair use provisions of the copyright law allows for limited copying or distribution of published works. Examples include quotation of excerpts in a review or critique, or copying of a small part of a work by a teacher or student to illustrate a lesson.

Figure Separate shape(s) distinguishable from a background or *ground*.

Fixative Usually in spray can, clear, and used to stabilize a drawing surface and offer a degree of protection.

Flat plan Planning areas of text onto dummy sheets to arrange a composition.

Foreground The area in a painting, illustration or photograph that is closest to the viewer, usually in the lowest portion of the picture plane.

Foreshortening The representation of *forms* on a *two-dimensional* surface by presenting the length in such a way that the long *axis* appears to project toward or recede away from the viewer.

Form Illusion of mass three-dimensions on a two-dimensional surface visual bulk.

French curve A rigid piece of clear plastic cut in scrolled or curved shapes so it can be used to create irregular curves and drawing curves. Bezier tool in computer application.

Frisket Clear thin lightly adhesive material used for masking areas in painting airbrush and stippling.

Frontal An adjective describing an object that faces the viewer directly, rather than being set at an angle or *foreshortened*.

Galleys Printed copy text of a story or written work.

Gesso A mixture of glue and either chalk or plaster or Paris applied as a *ground* or coating to surfaces in order to give them the correct properties to receive paint. Gesso can also be built up or molded into *relief* designs, or carved.

Giclee A copy of an image that is made on a digital printer on paper or canvas. The process can be done on archival paper with archival ink and mass produced.

Golden mean/golden section A rule for proportion based on the ratio between two unequal parts of a whole when the proportion of the smaller to the larger is equal to that of the larger to the whole the ratio works out to .618 to 1.

Grey Scale This mode uses up to 256 shades of grey.

Ground The background in two-dimensional works-the area around and between figures. Also, the surface onto which paint is applied.

Halftone A shade of grey or color whose value is between the darkest and lightest tone of that color in printing on area of ink either black or colored that has been screened into dots. The size and density of the dots vary the illusion of value.

Hard-edge A term first used in the 1950s to distinguish styles of painting in which shapes are precisely defined by sharp edges, in contrast to the usually blurred or soft edges in *Abstract Expressionist paintings*.

Hatching A technique used in drawing and linear forms of printmaking, in which lines are placed in parallel series to darken the value of an area. Cross-hatching is drawing one set of hatchings over another in a different direction so that the lines cross.

Hierarchic proportion Use of unnatural *proportion* to show the relative importance of figures.

High key Exclusive use of pale or light values within a given area or surface.

Horizon In perspective drawing the horizon represents the eye level of the viewer/artist. On the horizon, parallel perspective lines appear to meet.

Horizon line In linear *perspective*, the implied or actual line or edge placed on a *two-dimensional surface* to represent the place in nature where the sky meets the horizontal land or water plane. The horizon line matches *the eye level* on a two-dimensional surface. Lines or edges parallel to the ground plane and moving away from the viewer appear to converge at *vanishing points* on the horizon line.

Hue That property of a color identifying a specific, named wavelength of light such as green, red, violet, and so on.

Icon An image or symbolic representation often with sacred significance.

Illustration A picture created to accompany a printed text such as a book or advertisement.

Impressionism A style of painting that originated in France about 1870. Painting of casual subjects, executed outdoors, using divided brush strokes to capture the mood of a particular moment as defined by the transitory effects of light and color.

Informal balance, Asymmetrical balance A way of organizing elements of a page or layout so that unrelated elements have equal visual weight.

Intaglio Any printmaking technique in which lines and areas to be inked and transferred to paper are recessed below the surface of the printing plate. *Etching, engraving, drypoint, and aquatint* are all intaglio processes. *See print.*

Intensity The relative purity or saturation of a hue (color), on a scale from bright (pure) to dull (mixed with another hue or a neutral).

Intermediate color A hue between a primary and a secondary on the color wheel, such as yellow-green, a mixture of yellow and green, also known as tertiary.

Kerning The space between letters that is adjusted for better design.

Layout design A rough sketch of a proposal that indicates spacing flow and intention of all of the elements of a production. Including photos, type, logos, and any other information.

Leading The space between lines of type.

Lens The part of a camera that concentrates light and focuses the image.

Letterhead A logo, name and address designed to fit on stationary.

Linear perspective A system for creating an illusion of depth or *three-dimensional* space on a *two-dimensional* surface. Usually refers to linear perspective, which is based on the fact that parallel lines or edges appear to converge and objects appear smaller as the distance between them and the viewer increases.

Lithography A planographic printmaking technique based on the antipathy of oil and water. The image is drawn with a grease crayon or painted with *tusche* on a stone or grained aluminum plate. The surface is then chemically treated and dampened so that it will accept ink only when the crayon or tusche has been used.

Local color The true color of an object in ordinary daylight as distinguished by shadows, unusual lighting, reflected light or atmospheric conditions.

Logo A symbol representing a person, company, team or other group of people.

Low key Consistent use of dark *values* within a given area or surface.

Mass Three-dimensional form having physical bulk. Also, the illusion of such a form on a *two-dimensional surface*.

Mat Border of matboard or similar material placed around a picture as a neutral area between the frame and the picture.

Matte A dull finish or surface, especially in painting, photography, and ceramics.

Medium (pl. media or mediums) A particular material along with its accompanying technique; a specific type of artistic technique or means of expression determined by the use of particular materials. In paint, the fluid in which *pigment* is suspended, allowing it to spread and adhere to the surface.

Mixed media Works of art made with more than one medium.

Modeling In drawing or painting, the effect of light falling on a three-dimensional object so that the illusion of its *mass* is created and defined *by value* gradations.

Monochromatic A color scheme that uses tints and shades of one hue only.

Montage A composition made up of pictures or parts of pictures previously drawn, painted, or photographed.

Narrative When something depicts a story.

Negative shape A background or *ground* shape seen in relation to foreground or *figure* shapes.

Neutrals Not associated with any single *hue*. Blacks, whites, grays, and dull gray-browns. A neutral can be made by mixing complementary hues.

Novelty or decorative type Unique type with unusual characteristics created for special projects.

Offset printing Planographic printing by indirect image-transfer from photomechanical plates. The plate transfers ink to a rubber-covered cylinder, which “offsets” the ink to the paper. Also called photo-offset and offset lithography.

Oil paint Paint in which the pigment is held together with a binder of oil, usually linseed oil.

Opaque Impenetrable by light; not transparent or translucent.

OSHA, Occupational Safety and Health Administration Federal government organization that regulates safety and health at work sites and any tax or regulated entity.

Overlapping A simple method of creating depth by having one object go on top of, behind, or partially cover another object.

Painterly Having a quality of expertly brushed workmanship. Technically excellent in terms of control of the brush and painting medium.

Panorama A broad all inclusive view of a wide landscape.

Pantone The pantone matching system is a system of corresponding color shades for a number of products and variety of medium.

Patina A weathering or effected surface created over time that could be green on copper or otherwise make an object appear to be old due to this surface change.

Photo montage Arranging photographs or parts of photographs into one pictorial composition, so that elements are both distinct and blended into a whole that expresses a single idea and theme.

Picture plane The actual surface of a painting or drawing. The *two-dimensional* picture surface.

Pigment Any coloring agent, made from natural or synthetic substances, used in paints or drawing materials.

Point The standard measurement used for measuring type.

Pointillism A system of painting using tiny dots or “points” of color, developed by French artist Georges Seurat in the 1880s. Seurat systematized the divided brushwork and *optical color mixture* of the *Impressionists* and called this technique divisionism.

Point of purchase display An in-store display to grab the attention of consumers.

Point of view The position from which the viewer looks at an object or visual field; also called observation point of view.

Pop Art A style of painting and sculpture that developed in the late 1950s and early 1960s, in Britain and the United States; based on the visual cliches and popular mass-media imagery.

Portfolio An assemblage of an artist 's work to be shown to clients as a representative sample, usually for the purpose of securing a commission or employment.

Positive shape A figure or foreground shape, as opposed to a negative ground or background shape.

Positive space The area in a photo rendering or on a work surface that is occupied by a photo, object, type, or illustration. The occupied space.

Public domain Work in the public domain can be copied freely. These include works of the government and works in which the copyright has expired.

Primary colors Those *hues* that cannot be produced by mixing other hues. *Pigment* primaries are red, yellow, and blue; light primaries are red, green, and blue. When primary colors of pigment are mixed they create neutrals. When primary colors of light are mixed they create white light.

Primer A white (or otherwise) ground or coating applied to a surface before painting. It provides a uniform texture, absorbency and structural stability to the painting.

Proof Printed pages made by a printer to be checked against originals and to be proof read. The client agrees to pay for the printing even if there are mistakes when they sign the printer proofs.

Proportion The size relationship of parts to a whole and to one another.

Public Service Announcement (P.S.A.) An ad designed to create public awareness of an important social issue.

RGB (R) red (G) green (B) blue A large percentage of the visible spectrum can be represented by mixing these colors. This is a light additive process. Files in this mode are best for lighting videos and monitors.

Raster Images using pixels together to represent images. Rasterized images can vary in resolution. (see resolution)

Resolution Digital images have a resolution. This resolution can vary and is measured by the number of pixels per inch. Internet images are 72 pixels per inch. Artwork submitted to a glossy magazine is usually 1200 pixels per inch.

Realism A type of *representational art* in which the artist depicts as closely as possible what the eye sees. (The mid-nineteenth-century style of Courbet and others, based on the idea that ordinary people and everyday activities are worthy subjects of art.)

Radial balance A design based on a circle with aspects radiating from a central point.

Registration In color printmaking or machine printing, the process of aligning the impressions of blocks or plates on the same sheet of paper.

Relief printing A printing technique in which the parts of the printing surface that carry ink are left raised, while the remaining areas are cut away. Woodcuts and linoleum prints (linocuts) are relief prints.

Reproduction A mechanically produced copy of an original work of art; not to be confused with an original *print* or art print.

Rhythm The regular or ordered repetition of dominant and subordinate elements or units within a design.

Roughs Quick sketches of a final illustration concept that the artist can use to discuss ideas with a client.

Sans serif A style of type lacking serifs.

Saturation See *intensity*.

Scale The size or apparent size of an object seen in relation to other objects, people, or its environment or *format*. Also used to refer to the quality or monumentality found in some objects regardless of their size. In architectural drawings, the ratio of the measurements in the drawing to the measurements in the building.

Script The working story or written material a production is based on can be for animation comic books or a live action film.

Schema In drawing, a simple generalized depiction or diagram employed as a guide to correct composition and proportion.

Scratchboard A specially coated cardboard used to create white marks on black drawings. When reproduced they resemble wood engravings.

Screenprinting (serigraphy) A printmaking technique in which stencils are applied to fabric stretched across a frame. Paint or ink is forced with a squeegee through the unblocked portions of the screen onto paper or other surface beneath.

Secondary colors Pigment secondaries are the *hues* orange, violet, and green, which may be produced in slightly dulled form by mixing two *primaries*.

Serif A small line used to finish off a main stroke of a letter, as in the top and the bottom of the letter M. Serifs aids ease of reading large bodies of text in print media.

Shade A hue with black added.

Shape A two-dimensional or implied two-dimensional area defined by line or changes in value and/or color.

Sphere A three-dimensional circle. A ball is a sphere.

Square A one-dimensional shape consisting of four connected lines of equal length. Not a form.

Storyboard The basic format or layout of a script into visual form. Storyboards have the directors or producers notes for the particular direction a production needs to go. The Storyboard has dialogue lighting and camera directions that are followed by everyone else involved in the production. Storyboards are used in animation, live action comic books and other narrative projects.

Stump or stomp A implement used in drawing to blend or smudge charcoal, soft pencil, chalk or pastel.

Stylized Simplified or exaggerated visual form which emphasizes particular or contrived design qualities.

Stylization Representation of natural forms more in accordance with artistic ideals, conventions and vision instead of realistic technique and observation.

Subtractive color mixture Combining of *colored pigments* in the form of paints, inks, pastels, and so on. Called subtractive because reflected light is reduced as pigment colors are combined. See *additive color mixture*.

Surrealism A movement in literature and the visual arts that developed in the mid 1920s and remained strong until the mid 1940s, growing out of *Dada* and *automatism*. Based upon revealing the unconscious mind in dream images, the irrational, and the fantastic, Surrealism took two directions: *representational* and *abstract*. Dali's and Magritte's paintings, with their uses of impossible combinations of objects depicted in realistic detail, typify representational Surrealism, Miro's paintings, with their use of abstract and fantastic shapes and vaguely defined creatures, are typical of abstract Surrealism.

Symmetrical balance. The visual impression that both sides of a project or image in any format is visually equal.

Symbol A form or image implying or representing something beyond its obvious and immediate meaning.

Template A guide used to render a precise shape. A computer document created as a starting point for related projects.

Tertiary Colors between the primary and secondary colors.

Texture The characteristic visual and tactile quality of the surface of an object or work of art. Texture relates to "touch" or perceived "feel" of a surface referring to its smoothness, roughness, etc.

Three-dimensional Having height, width, and depth.

Thumbnail Small rough sketches or drawings used for planning.

Tint A *hue* with white added.

Tracking The space between letters in an entire line or body of type.

Triangle A one-dimensional shape consisting of three connected lines, not a form, see pyramid.

Trompe l'oeil French for "fool the eye." A *two-dimensional* representation that is so naturalistic that it looks actual or real (*three-dimensional*.)

Two-dimensional Having the dimensions of height and width only.

Typography The art or process of setting and arranging types, and of printing from them. The general character or appearance of printed matter.

Unity The appearance of similarity, consistency, or oneness. Inter-relational factors that cause various elements to appear as part of a single complete form.

Value 1. The lightness or darkness of tones or colors. White is the lightest value; black is the darkest. The value halfway between these extremes is called middle gray. 2. One of the three components of color. Value refers to the lightness or darkness of a color or neutral.

Value key A value scale used as a guide in a rendering, illustration or photo for any format.

Value scale A range of tones from black to white with all the tones between.

Vanishing point In linear *perspective*, the point on the *horizon* line at which lines or edges that are parallel appear to converge.

Vehicle Liquid emulsion used as a carrier or spreading agent in paints.

Vector Vector graphics are made up of lines and curves defined by mathematical objects.

Visualize To form a mental image or vision; to imagine.

Volume Space enclosed or filled by a *three-dimensional* object or figure. The implied space filled by a painted or drawn object or figure. Synonym: *mass*.

Warm colors Colors whose relative visual temperature makes them seem warm. Warm colors or *hues* include red-violet, red, red-orange, orange, yellow-orange, and yellow. See *cool colors*.

Wash A thin, transparent layer of paint or ink.

X-height The height and width of a lower case x in a particular font.

